

GIBSON'S FAMOUS PARISIAN GIRL THE ORIGINAL OF MACMONNIES' BACCHANTE.

INTERESTING HISTORY OF THE WOMAN WHO POSED FOR THE
STATUE THE BOSTON MORALISTS REJECTED.

FEW young women have provided more entertainment to the art-loving public than the original of the Bacchante of Frederic Macmonnies.

The public is indebted to her more than is generally known. It is only right that her identity should be revealed and her services fully set forth.

Not only did she inspire the charming if alcoholic work, which is soon to grace the Metropolitan Museum of Art, but she was used as a model by Charles Dana Gibson in many of his happiest sketches.

The model's name was Eugenie Pasque, and she was one of the most attractive and typical young persons that have come out of the artist colony of Paris in recent years.

Some four years ago Mr. Gibson, who is the most popular black and white artist in this country, and is sometimes called the American Du Maurier, went to Paris to enlarge his knowledge of art and life. Up to that time his pictures had been remarkable for invariably showing one very handsome, solidly built young woman as the typical New York girl. This fact was apt to convey the idea that all girls looked alike to Gibson.

When he went to Paris he added several new types to the one he had used so much. Among these was Eugenie, who was at the same time posing for Macmonnies, the American sculptor, who works in Paris.

Eugenie was a little girl with black hair, red cheeks and a figure full of grace, life and activity. From her appearance in ordinary costume you would not have judged that she possessed all the physical advantages displayed in the famous Bacchante. Probably Mr. Macmonnies has supplied some of them.

She was the embodiment of that careless, innocent gaiety which is supposed to find its peculiar home in the Latin Quarter of Paris, but which is really not quite universal there. Her sylph-like figure was always darting about from place to place, and she was always playing some prank. In these respects, at least, her ways bore considerable resemblance to those of the Bacchante. Like the immortal Trilby she was the heart and soul of any studio feast to which she might happen to be invited.

At the time Eugenie was posing for Macmonnies and Gibson, she wore her hair in bandeaux, a style which was becoming to her, as her tresses were



THE BACCHANTE AS IT WAS MOUNTED IN BOSTON.

long and black. She had a funny little way of throwing her head back and sticking a finger into her cheek. Her

face was as innocent as it was free from any expression of strong intelligence.

Certain of Gibson's sketches give a more accurate and kindly likeness of Eugenie than does the Bacchante. In

(From Pictures of People, Published by R. H. Russell. Copyright by Harper & Bros.) the latter work the artist has given the face the expression of sensuality proper to a frenzied worshipper of the



God of Wine. Gibson's sketch entitled "The Day of Carnot's Funeral," a scene outside a Paris cafe, contains an excellent portrait of Eugenie. She is the foremost figure in it. In another Parisian sketch by Gibson she may be seen seated at a table with Macmonnies himself, and here her face looks much more like that of the Bacchante.

The Bacchante, as nearly everybody knows by this time, shows a plump young woman who dances holding a bunch of grapes in one hand and an infant in the other. She is presumably in a certain stage of intoxication, but it is not a disagreeable one, or she would not be able to dance so skillfully and to perform the somewhat difficult feat of balancing a baby in one hand.

Boston moralists, of course, says that the Bacchante is doing a most injurious thing in accustoming an infant to the sight of grapes and their effects after fermentation. It might also have a deplorable influence on public taste to exhibit a young woman in charge of a baby giving way to alcoholic stimulation. If the Bacchante were holding aloft a bottle of milk or, preferably, Koumiss, the value of the picture would be altogether different.

Whatever the defects of the work from a moral point of view, it is undoubtedly a remarkable achievement.

Eugenie was a valuable model to Macmonnies, for the Bacchante is generally considered a brilliant work of art. The French Government purchased a copy of it for the Luxembourg Gallery, a rare honor for a foreigner. Then Mr. C. F. McKim, the architect, thinking to show gratitude to the Boston Public Library for giving his firm the contract for the building, purchased the original and presented it to that institution. But the association of woman and wine was shocking to the Puritan mind, and the Bacchante was returned with thanks. Now she will find lodging in New York's Museum of Art.

Eugenie came to this country about three years ago and married a well-to-do American, and is probably a model no longer.

Latest Bathing Suits.

Bathing costumes for the Summer of '97 are remarkably picturesque. They are seen in every color of the rainbow, black, blue and red taking precedence.

Mohair and flannel hold their own as preferred materials, and canvas figures next in importance as this season's novelty fabric.

Prices range from five to fifty dollars. Smart water costumes can be bought for fifteen dollars that are admirable copies of unique French models.

Abbreviated skirts and knickerbockers are the rule rather than the exception. Some of the more daring styles are in exact imitation of those intended for wear at Trouville, and all are built upon the Parisian plan.

Even the conventional bathing suits to be found in quantity at all the department stores are but modified examples of the Paris output. Short skirts and bloomers in varying degrees of tightness are the accepted style.



Designs For 1897.

Square necks and broad sailor collars, invariably braid trimmed, fanciful or otherwise, are universal.

One chic affair that will probably do duty at Newport early in July is of cardinal canvas heavily embroidered in ecru braid. The short skirt is composed of a series of panels, each decorated into braid trimming. At the left side the skirt is open to a depth of eight inches. Bloomers terminating above the knee are attached to the bodice portion of the suit, and in this instance a round neck reveals the soft white throat, and full puffed sleeves are designed to display a disadvantageously the well rounded arms.

It is said skirts impede one's progress in swimming. The costume maker suggestively displays a combination, suit, eliminating the skirt section, and naively remarks: "Discard the objectionable feature, lest your prowess be unobserved."

WHAT SOCIETY WILL WEAR AT THE SEASHORE--LATEST STYLES IN BATHING COSTUMES FOR THE SEASON OF '97.